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197 ones. This problem was capable of complete solution, since in the large vocabulary of Lithuanian everyday speech the necessary words or stems were available and only education of the people and enlightenment through the schools were needed. Moreover, the newly awakened national consciousness pushed the development forward. In addition, among the existing dialects of the Lithuanian language, which still stood side by side as equals and which are clearly reflected in their great variety in the earlier writings of the Lithuanian poets, there was the question of choosing one dialect -- as mentioned, the Suvalkijan dialect was picked -- and constructing on it the new literary language that would be valid for the whole land. This task ran into greater difficulties. Moreover there was danger that now, with the necessity of gradation, the rest of the dialects would be discredited and the language would thus lose much richness. For in every people the so-called literary language gains constantly new strength from its contact with the dialects.

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195 The enormous task of uniformly constructing and elaborating the new literary language was undertaken by the distinguished Lithuanian linguist Jablonskis, or as he called himself, Rygiškių Jonas. Born on January 12, 1861 on a farm east of the Šešupė, he attended the Russian gymnasium in Marijampolė, studied ancient languages in Moscow, and later taught at universities in various cities. After the founding of the Lithuanian University he was named Professor of the Lithuanian language. Jablonskis possessed on the one hand an excellent /26/ training in ancient languages and on the other hand stood in close touch with the simple country folk. He thus succeeded in comprehending the individuality of the Lithuanian language and in recognizing the foreign influences. The abundance of Lithuanian idioms that are distributed throughout his works is very great and shows us the full power and expressive possibilities of this

•814 language. To be sure, Jablonskis was primarily a
195 grammarian and not an artist. Most important to him was simple clarity. But he always appreciated and welcomed also poets and thinkers taking part in the creation of the language, and never held back with his advice. (21)

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21. A brief appreciation of Jablonskis in German is given by Vydūnas: "Schöpfer der litauischen Schriftsprache," Unsere Stimme (Tilsit), Vol. 2, pp. 27-28.

195 The third problem that had to be overcome
117 in the creation of the Lithuanian literary language, and that was perhaps the most important of all, was a question of transforming the Lithuanian language from a peasant language into an instrument with which even the educated, the artist, and the scientist would be able to work. In this connection it was first of all a matter of elaborating the vocabulary. This, then, will be considered first.

192 If we will look at the vocabulary of the Lithuanian language, we must first of all refute the widespread notion that the language is poor in words. A peasant language may appear poor in words to a representative of Western city culture; but it never has been, absolutely speaking. In its living organism there is an enormous ramification. This is true for the Lithuanian language as for every other peasant language. The countless skills of the peasant's work, the diverse nuances of the peasant's life itself, of which the typical city person no longer has any knowledge, all bear special terms. In addition there is a second group of words and word formations that stem from the antiquity of the Lithuanian language and find no parallel in modern Western languages. Every language develops just as much from complexity to simplicity as from /27/ simplicity to complexity. We describe the former as typification and general-

7 [cat. 116, pp. 25-27 -- Analyst]

538 What is red after death? (A crab.)
524 A blind little dove flutters through the whole world. (A letter.)
A little woman with one foot has 1,000 dresses. (A head of cabbage.)
/Unnumbered page with illustration--Crosses in the Evening/
538 /97/ 5. On the Study of Lithuanian Folklore
814 We cannot close the present chapter without having cast a glance on the folklore research itself, whose results found here a brief presentation which proceeded essentially from an artistic standpoint. The beginning of this research goes about a hundred years back, when the recording of songs, fairy tales, proverbs, and other texts began. Today the printed collections alone comprise 12,000 folk songs with 3,000 melodies; in addition, close to 4,000 fairy tales and folk tales and thousands of smaller pieces. German scholarship was of special importance, above all for the beginning of the scientific investigation of Lithuanian folk poetry. At first it was philology that drew the Lithuanian songs, fairy tales, proverbs, etc. into its scope; later the investigation of Lithuanian folk literature became a special field of study, which, to be sure, until very recently has been to a certain degree dependent on philology. Men like Schleicher, Bezzenberger, Geitler, Brugmann, Leskien, Chr. Bartsch, passarge, Zweck, Sauerwein, Gisevius, Tetzner, Scheu, and many others were indispensable to the development of this science. The publications of the "Litauische Literarische Gesellschaft" which existed before the first World War contain in all areas of Lithuanian folklore the most valuable results and suggestions, especially since the society placed its organ at the disposal of non-German scholars, too. The contribution of other nations is weaker, although here, too, important names in the field of folklore study can be named,

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such as Fortunatow, Boudouin de Courtenay, and in more recent times the Finnish Professor Niemi.

Approximately at the same time--at the beginning of the nineteenth century--research was taken up in Lithuania itself. Here, too, arose extensive collections of songs, fairy tales, and proverbs; the names of Stanewicz (1828), Daukantas (1846), Valančius, Jonas and Antanas Juškevičius, /98/ Sabaliauskas, Basanavičius, Volteris, along with many others, may be mentioned. These scholars worked in the field of pure research and also enriched the scientific literature by numerous studies on folklore.

After the founding of the Lithuanian University research was at first taken up by the faculty of humanities, which assigned it in 1930 to a special "Commission for Folk Poetry." Both the publications of the faculty in its organ Tauta ir Zodis (Folk and Word), whose seventh and last volume appeared in 1931, and those of the commission, whose investigations are set down in a total of ten volumes (Musu Tautosaka--our folk poetry), contain rich and valuable material. For research on fairy tales, Volume 9 is particularly important. A further commission was assigned the investigation of the melodies of folk songs.

In the year 1935 the former commissions were replaced by the "Lietuviu Tautosakos Archyvas" (Lithuanian Archive for Folk Poetry) as an independent research institute separate from the university. The publications of the archive appear under the title Tautosakos Darbai (Studies in the field of Folk Poetry, three volumes to date.) Fundamental for fairy tale research is Volume II, which contains a "Catalogue of the Motifs of the Lithuanian Narrative Folk Poetry" in the Lithuanian and English languages, by J. Balys, with a total of 3,912 numbers.

At the beginning of the year 1938 the coll-

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ections of the archive amounted to 112,000 texts of folk songs with about 13,000 melodies, 21,000 folk tales, 49,000 proverbs and sayings, 34,000 riddles, 55,000 texts dealing with superstition, and a large number of other pieces, a total of 305,000. In addition to these there are the collections, which originated mostly before the World War, of the "Lithuanian Scientific Society" (Lietuviu Mokslo Draugija) in Vilna with about 10,000 songs and nearly 4,000 fairy tales and other foll tales.

/99/ There is thus a tremendous amount of material that is already available today. Further research will largely be engaged in the collection of variants. (60) With regard to the work

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60. A good survey of the present state of folklore study in Lithuania and its problems is given by J. Balys in his series of essays "Mūsu tautosaka" (Our Folk Poetry) in the periodical Jaunoji Karta (Young Generation), 1938, Nos. 7, 9, 10, 11, and 12. A short summary is contained in the essay of the same author, "A Short Review of the Collection of Lithuanian Folklore," Tautosakos darbai, Vol. I.

of the Folklore Archive it may also be noted that the texts and melodies today are not only set down on paper but are also sung and spoken on phonograph records. The number of melodies and texts recorded in this way amounts at present to over 6,000.

Among the Lithuanian scholars who in the last two decades have distinguished themselves in the area of folklore studies, professors Krēvē-Mickevičius, Balys Sruoga, Mykolas Biržiška, and Dr. Jonas Balys should be named above all. Prof. T. Brazys supplied important contributions to the knowledge of the melodies of the Lithuanian folk

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songs. The strong interest that exists today in Lithuania in the collection and investigation of the folk literature is also expressed in the large number of voluntary collaborators who have made themselves available in all walks of society.

/101/ Chapter Three

The Folk Art

113 /Unnumbered note on Chapter Three/ Fundamental for the knowledge of Lithuanian folk art is today the great work published by the Chamber of Agriculture: Sočžiaus Menas (The Art of the Village), of which to date six volumes have been published; Vol. I, Weaving; Vol. II, Aprons; Vol. III, Patterns of Folk Art Products (wood carving, pottery, etc.); Vol. IV, Ribbons (Juostos); Vol. V, Knitting and Crocheting Patterns; Vol. VI, Patterns of Ancient Handiwork (Kaunas, 1931-34). This is a large collection of pictures with detailed introductions written by the chief of the department of folk art, A. Tamošaitis, concerning the techniques and their development. (Cf. in addition the essay of the same author concerning the Lithuanian weaving in the Liet. Enciklopedija (Lithuanian Encyclopedia), Vol. I.) The Lithuanian juostos by themselves are treated in the picture book published by Galaune, Lietuvių juostų raštai (Patterns of Lithuanian Ribbons) (Kaunas, 1928) (40 lithographed plates). The Lithuanian roofed crosses are treated in detail in the large picture book by Jaroševičius, Lietuvii Kryžiai (Lithuanian Crosses) (Vilna, 1912).

565 177 same Roman Catholic faith. Thus the national opposition in the relations between Lithuania and Poland was not yet felt as such, while the social opposition came unusually strongly to the fore. In his informative book on the early history of Lithuania, Dr. Puzinas portrays the Polish influence in Lithuania at the beginning of the nineteenth century in the following words: "Polish influence is everywhere widespread. The educated class, consisting of scholars, clergymen, higher and lower officials, as well as landowners, is extensively Polonized, although in part of Lithuanian origin. In the cities, on the estates, and in the houses of the clergy the Polish spirit is cultivated and the Polish language dominates. Polish influence already is beginning even to penetrate into the people. But here it cannot take root; the inborn nationality is proving itself stronger. The people in Samogitia, i.e. in the north of the national area put up the strongest resistance; here, turning its back upon the influences of Poland, even the nobility still speaks Lithuanian. At the beginning of the nineteenth century this develops into a lively reaction against the Polish spirit." (10)

[113] 10. Dr. J. Puzinas, Vorgeschichtsforschung und Nationalbewusstsein in Litauen (Kaunas, 1935), p. 11.

814 /207/ In order to gain historical perspective for the period which follows, we must remember above all the far-reaching intellectual stimulus which proceeded from Bodmer, Herder, and the Grimms, and which everywhere directed attention to the mother tongue, the indigenousness, the antiquity, and the childhood years of peoples. The spiritual life of Lithuania and the University of Vilna came in this period completely under the domination of these romantic ideas, which prepared the soil for

8/14 the awakening of the national idea in Lithuania. In 1803, the learned society in Warsaw requested the University of Vilna to place at its disposal its reports concerning the Lithuanian people and their language. The university then asked the schools subordinate to it in Samogitia to send their reports concerning the past and the language of the province. At the same time began a lively research activity in the realm of Lithuanian history, in which a large number of Polish scholars took part. Here only the names of Jaroszewica, Lelewel, Balinski, and above all Kraszewski may be mentioned. The latter published from 1840-1851 in Vilna 66 volumes of the Athenaeum, which still represents a rich source for Lithuanian historical research today. Xaver Baužas (1746-1820) had a decisive effect on the further development, both through his numerous translations and above all through his work Über die Anfänge des litauischen Volkes und der litauischen Sprache (1806). (11)

11. Ibid., p. 13.

This work, which treats the origin of the Lithuanian people in a genuinely romantic fashion, left behind a deep effect in Lithuania. A whole series of authors now began to occupy themselves with the questions of Lithuanian nationality. Folk songs were collected, dictionaries and grammars of the Lithuanian language were written, and the early history of the country was investigated. Stimuli from Germany were also taken over; thus Rhesa's artistic translations of some Lithuanian dainos found an enthusiastic echo. Polish poets such as Stephan Garczynski, Konstantin Gaszynski, and particularly Kraszewski, learned the Lithuanian language studied the history of the country, and /208/ published extensive works. (12) Ludwig Kondratowicz

[113] 12. August Paulukat, Litauische Hoffnungen (Halle, 1915), pp. 10-11.

814 (pseudonym Wladyslaw Syrokomla) celebrated the heroic death of Prince Margis.

513 Among the poets of that period belongs Adam Mickiewicz (Lithuanian: Mickevičius), 1799-1855, whose works, like all the others named in this connection, naturally are part of Polish literature as far as their language is concerned. But he celebrates the past of Lithuania in his poems with such fervor and otherwise appears so strongly rooted in Lithuania in his motifs that he has gained recognition as a native of that country, too. Mickiewicz himself traced his lineage from a Lithuanian princely family. He also obtained his education in Vilna; the glow of romanticism which radiated from this university far into the land and from then on determined its whole artistic creativity also had an effect on him. Several examples from the poems of Mickiewicz explain the peculiar position of this poet in the literary history of the East. (13)

[13] 13. The samples are taken from A. Paulukat, op. cit., and Peter Cornelius: Die Sonette von Adam Mickiewicz (Reclambücherei). Cf. further Schwab in the Deutscher Musenalmanach (1833).

From Pan Tadéusz

Oh Lithuania, fatherland, which, when we
do not have you,
Like health, we only then know how to value correctly.
Your lovely image appears before my inner
eye,
Therefore I will draw it--I long for you!

From the Epic Gražina

Near Kowno have I seen that valley,
Where the Russalka, when spring has begun,

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533 Together with his songs Strazdas also taught the melodies. They went from mouth to mouth and were spread at first in eastern Lithuania, later also in Samogitia and Suvlkija. Along with secular songs Strazdas wrote and composed a number of spiritual songs. How well they were received is proved by the fact that they were at various times translated into Polish and included in Polish song books. Their melodies are purely Lithuanian, folk-song-like and simple, full of melancholy and sadness. Perhaps the view is correct that only through Strazdas did purely Lithuanian melodies find their way into the Lithuanian-Catholic church music. Their texts were published in 1790 and 1814. Particularly famous became the spiritual song: "Let us Fall on Our Knees."

/216/ 2. From the Closing of the University to the Ending of Serfdom

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814 With the closing of the Lithuanian University by the Russian government in 1832 began a second period in Lithuanian literature. Poland and Lithuania were still a unit. In the Polish uprising against Russia in 1830-31 the Lithuanian nobility had taken part in the same manner as the Polish. Thus the consequences of this unsuccessful rebellion were equally disastrous for Lithuania. The closing of the university, the repressive measures against the minor nobility, the expulsion of numerous professors and students, the stopping of all cultural activity--all these measures affected Lithuania just as much as Poland. But still, the ideas born in the period of romanticism remained alive. We recognize this best in the great nine volume Polish language history of Lithuania which Theodor Norbutt published during that period (1835-1841). Sprung from an old Lithuanian boyar family--Norbutt himself called

538 814 himself a Lithuanian--born the son of a landowner in the district of Lyda, Norbutt had obtained his education at the University of Vilna and thus absorbed the whole romantic store of ideas of that period. Probably nothing is more characteristic for an evaluation of that period than the fact that it was precisely the first three volumes of his work, in which he showed himself most strongly as a romantic and a poet--in the first he treated the mythology, in the second the oldest history, in the third the sixth to thirteenth centuries--which made the greatest impression on his contemporaries. Norbutt has been correctly accused of lack of critical judgment, indeed even of forgeries, (23) for he was essentially concerned with

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23. Cf. here Karge in the Litauenbuch der X. Armee.

letting the past of his people shine forth in the brightest possible light. He best characterizes his attitude himself with the words with which he closes the last volume of his history: "I have carried my writing up to that point where the independent spirit of the people has become tired. The further course of the history I must leave to Polish historians. The last Lithuanian king, that last /217/ to wield the scepter of the Jagellons, Sigismundus Augustus, has died . . . and I break my pen on his grave." (24)

24. Quoted according to Puzinas, loc. cit., pp. 26-27. In pp. 21-27 the author gives a detailed appreciation of Norbutt's personality in his significance for archaeology.

538 In this connection several poets in the Polish language who stand in close relationship to Lithuanian literature--also as aresult of their

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influence on later periods--should be at least briefly mentioned. Completely in the spirit of the time Josef Ignaz Kraszewski, one of the most productive representatives of Polish literature, wrote a two-volume work on the culture and history of Lithuania, as well as his famous poems Vitolorauda, Mindowe, and Witoldowe boje (The Battles of Vytautas), the latter of which was also translated into German. He pictures the death of the Lithuanian Prince Algirdas (Olgerd) in a completely romantic way:

Thus ends Olgerd. Hundreds of lamenting
women
Now cease their moans and cries.
They washed, then clothed the body of
the old man
In White. The golden wizos was not lacking
They girded him with the white sword,
The neck they surrounded with white crape,
Within it gold for the path to eternity.
At his belt hung the sling, on his head
The pointed fur hat, the bow lay sideways.
The old man sat as if he were still alive,
But the closed eye looked no more.
But the withered breast breathed no more.
He seemed to be resting from battle and
from life,
Opposite stood brothers and companions,
The sons, priests, and all the servants;
They drank to him a horn full of alus,
Taking their leave from Olgerd under tears
And dedicating to him songs for a good
night.
The mourning women sat round about
And collected the tears in vessels.

The past of Lithuania is also treated by Chodzko (1795-1865) (25) in his poems, but above

000 25. A short presentation of Chodzko in
1[2nd quarter of 19th cent. -- Analyst]

538 The most important of these poems had at least to be mentioned in the present context; for they were sooner or later translated into the Lithuanian language and in their own period were read primarily by the circles of Lithuanian boyars and high nobility. In them is mirrored all the liveliness with which, after Mickiewicz, the historical memories of the people were reawakened. And when the author of the Lithuanian national hymn began it with the words: "Lithuania, fatherland, land of our heroes, let us derive strength from our past"--we see here clearly how strongly these historical memories, which the poetry of the period liberated from the dust of the archives,

* 538 191 influenced the later liberation movement. Around the middle of the nineteenth century the fear of a Lithuanian separatist movement emerged for the first time among the Polish literati. In that

[814] period, when Kossarczewski, in conjunction with German research (Schleicher), /219/ investigated the question of the scientific significance of the Lithuanian language and thereby directed the interest of wide circles to the present, the Warsaw man of letters Kaszewski wrote: "I understand the scientific investigation of the Lithuanian language, I also recognize that this language is useful for the simple people, also for the purpose of educating them in literature, but it would be utopia to wish to transform it into a language of the educated and literate, especially since Lithuania has already expressed all the nobility of its spirit and soul in the language of Mickiewicz (i.e. Polish language, V.J.)."(27)

27. Biržiška, op. cit.

To be sure, fears of this sort were still premature, for as long as the interest in Lithuania's people and history was essentially limited to the class of the nobility, which nourished

[Poems in Polish on Lithuanian historical themes--Archyt]

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the language out of dilettantism or a romantic attitude, Lithuanian-Polish unity remained an inseperable article of faith--in his song on the uprising of 1830 Valančius was still able to name Samogitians and Poles in one breath ("For already are coming real Poles, Samogitians under the lord of Gelgadas," Palangos Juzė, p. 43.). The compromise formula still applied which had become the slogan of the Lithuanian nobility and outlines the peculiar relationships of the two peoples: "Sum gente lituanus, natione polonus" ["I am a Lithuanian by race, a Pole by nationality"]. The Lithuanian language also, in spite of all preparatory work, still resembled that wild foundling of which Bezzenberger speaks, and still had found no entrance into the palaces of high literature. (28)

28. In the introduction to the second edition of the Polish grammar by the Suvalkijan clergyman Totoraitis, who has done a great deal in the field of popular education, the publisher writes: "With all the beauty of the Lithuanian language, one cannot speak and write in it about so many things as in Polish." Then follows the warning: "Do not forget your beloved native language nor be ashamed of it, as many of you are, who almost will not admit that you are able to speak Lithuanian; and guard with your whole heart the Lithuanian language in which you find a very valuable treasure; that is, a fine knowledge and all sorts of useful information." (1861) Biržiška, op. cit., p. 105.

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But the final separation of Lithuanian literature from Polish was already in preparation, and, although at first still in the stiff and unaccustomed clothing of awkward expressions and

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formulations, the Lithuanian language entered a land which had until now been closed to it: in the year 1845 Simon Daukantas (1793-1864) published his voluminous work on the life of the ancient Lithuanians and Samogitians. The son of a Samogitian forester, Daukantas received his education at the schools of Kretinga and Kalvarija, at the gymnasium in Vilna, and finally at the university there /220/ (1811-1821), which also had a decisive influence on his life. Long years of study of the archives in Königsberg and Riga as well as a 15-year stay in St. Petersburg, where he occupied himself in detailed study of the so-called "Lithuanian prosody," gave him the material for his work, which we can best describe as a "cultural history of ancient Lithuania." Daukantas gives in this work a plastic image of ancient Lithuanian folk life. The life of the farmers, their customs and habits, their religious festivals and celebrations, receive as detailed a presentation as the governmental organization, army, courts, warfare, monetary system, and commerce of the old period. The work closes with the year 1569. So strongly is Daukantas still under the influence of the romantic current of the period, and, not unlike Norbutt, so filled with the desire to stress the uniqueness of his people that his work--although the author fulfilled all the prerequisites of scientific procedure--cannot be regarded as a purely scientific accomplishment. For this reason it often had to undergo sever criticism even during the life of the author. At times Daukantas rises to poetic heights, for example when he describes the mysterious forests of pagan Lithuania. In the 70's and 80's, when the Lithuanian movement grew stronger, his work made a deep impression on the youth. He laid the foundation for the romantic glorification of the past which was characteristic of the "Aušra period." Daukantas was not only a historian. He also recognized the pressing need

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for improving popular education. Thus he left behind the most varied books and articles of an instructive and educational nature, from language methods and arithmetic books to articles on beekeeping and gardening. He was a tireless worker, enthusiastic in his ideas, and he used all his funds for the printing of his books. He died in great poverty. (*)

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* I have given an extract from his chief work in my book Alt-Litauen (Berlin, 1926), V.J.

/221/ Daukantas was the last representative of romantic literature, for even at his time a new trend had set in, which was upheld by a strong realism. Its most important representative was the Bishop of Samogitia, Valančius (1801-1875), the son of a Samogitian free peasant. After attending the priesthood seminaries of Varniai and Vilna--the latter seminary corresponded to the later Clerical Academy--he was consecrated and soon afterward became a teacher of religion in his home province at the gymnasium in Kražiai. The copious library which this gymnasium still preserved from the time of the Jesuits gave him the stimulus and also the possibility for his most important scientific work, a history of the Bishopric of Samogitia. In 1840 we find him as professor at the Clerical Academy in Vilna. In 1842 the academy was transferred to St. Petersburg. Here Valančius entered into a close friendship with Daukantas, who was eight years his senior. From 1845-49 he was rector of the seminary in Varniai, and in 1850 the Bishopric of Samogitia was given to him. In 1864 the see was transferred to Kaunas.

Valančius' History of the Bishopric of Samogitia appeared in 1848 and was even translated into Polish twelve years later. Written with great objectivity, clarity, and scientific earnestness,

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814 this work is unquestionably the most important scientific publication that Lithuanian literature of the nineteenth century can exhibit. This bishop does not even shrink from statistics and gives us an exact presentation of the churches of the bishopric, the schools and monasteries, and the cultural peculiarities of its inhabitants. Since many of the writings and documents used by the author have today been lost, this work still represents today an irreplaceable source of historical information. Quite in contrast to Daukantas' style, Valančius' language is light, flowing, animated, and plastic in its expression.

538 The bishop also developed a productive literary activity in the religious realm. Here may be mentioned his Life of the Saints, a book that /222/ represents a real work of art in its language, its style, and the plasticity of its expression. But the great influence and reverence which the bishop gradually won in wide circles of his people he owed to his popular writings. Even in his parentage Valančius was the first "peasant" bishop of Lithuania, destined to be a man of the people and a writer of the people. Completely by himself he found the tone in which one speaks to peasants. And if this tone was wometimes quite rough and even satirical, this did not harm the seriousness of his writings, and he could afford to write, for example: "When the sick woman had received the Lord's Supper like a noonday meal, she was content," or "when the son had died, all the relatives made noises like a cat that sees a fish and does not catch it." Pleasure in such drastic comparisons lay in his blood, as can be seen from his collection Samogitian Proverbs published in 1867, the largest collection of Lithuanian proverbs that existed for a long time. Almost more famous became the bishop's own saying: "If you want to die in a swamp, go to Babtai," and others.